

SACRED DANCE GUILD JOURNAL

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Honor Our Pioneers

by Jeannine Bunyan

As contemporary Sacred Dancers, it is important for us to remember that we are "standing on the shoulders" of Saints who have blazed the trail before us. Not only must we understand our roots, but we must make every effort to avail ourselves of the experience and expertise of these pioneers *while there is still time!* Motivated by this urgency, the Southern California Chapter gathered four grand ladies of Sacred Dance for a workshop/celebration attended by twenty-nine men, women, and children from age 7 - 90 years old.

Elaine Freidrich was responsible for gathering the day's experts. She was our original SDG Regional Director for Southern California in the early days, promoting the formation of our Chapter in 1978. Currently she leads dance groups and workshops for Episcopal parishes and Diocesan events. She is particularly inter-



Sacred dance pioneers from left to right: Elaine Friedrich, Elyce Robert, Helen Gray, and Margaret Taylor

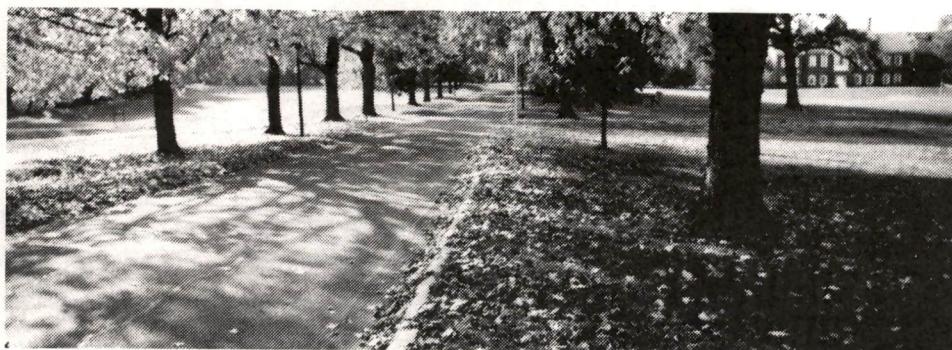
ested in dance as Intercessory Prayer.

Helen Gray told of her introductory inspiration at the Chicago Art Museum's sculpture entitled "Loneliness of the Soul." Using participants, she demonstrated how three people barely touching were each searching afar, unaware of the other. Helen posed a provocative question,

"Would they have been lonely if they had turned to connect and see each others faces?" She went on to tell of early experiences, when dance in churches was called "Rhythmic Choir" because the word "dance" was too threatening. To reduce resistance, she sought approval from her choir director whose permission came with guidelines: 1. Be sure that dancers are worshippers, not performers. 2. Dress appropriately for worship. 3. Dances must be presented in a worship setting. She gave us delightful anecdotes of the origin of the "Guild." As it was being formed in New England 1958, a name was sought. In keeping with a group of dancers who have a "crafted art," who are working together in God's Spirit, the name "Sacred Dance Guild" was born.

Margaret Taylor Doane (author of many books) recalled that her inspiration came as a young woman in the late 1920's, sitting at the feet of the late Ruth St. Denis. "And here I am today still at it" says Margaret pointing to her snow white hair. Her work has changed through the years. "Earlier I did more 'active, elaborate' things. With the arrival of my own children, I simplified my choreography so that we could enjoy together. Today my focus is on simple congregational things in

Festival '92 to be Held in Alexandria



Judy Hollandsorth
restored colonial town), and fifteen minutes from National airport.

Let's go up the long drive entering campus (pictured above). Take the drive to the left and almost make a complete circle and you will arrive at the dance studio,

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This year Festival '92 will be held on the beautiful green campus of Episcopal High School. Episcopal High adjoins the campus of Virginia Theological Seminary. It is only a shuttle bus ride from Metro (the subway), a bus ride from Old Towne Alexandria (a

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SACRED dance GUILD

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The JOURNAL is the official publication of the Sacred Dance Guild, a nonprofit international corporation, founded in 1958, and providing members with information and opportunities for enriching their faith through movement and dance.

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Deadlines for the Journal: August 15, November 15 and March 15. Deadlines for the Events Calendar: The same as for the Journal. Articles of 500 words or less, dance activity, chapter/region/membership news, letters and black and white photographs should be sent by deadline dates to: Sacred Dance Guild Journal, Toni' Intravaia, Editor, 201 Hewitt, Carbondale IL 62901.

Pioneers (continued from page 1)

which all ages can be involved. Of course, children feel very free to create, whereas adults are concerned about what they are supposed to do. I try to encourage people to move, no matter how limited as dancers, or physical ability."

Using various hymns, Margaret led discoveries in new meaning of familiar words. "This is my Father's World," she stressed that we should take children seriously, helping them to dance their fears, —"when oh the wrong seems oft so strong" enabling them to release their anguish, discovering that "God is the ruler yet," to stand tall to joyously dance. Later the room buzzed as we became planets in God's world, each circling in orbit while emitting unique sounds. Practical suggestions continued to pour forth, "How do we get boys interested?" To avoid their refusal to hold a girl's hand in circle, use props — "Somehow with a wreath in hand, little boys think they become invisible!" Margaret reminded us that all people are creative in their own way. From childhood to old age - all can dance!

Evelyn Broadbent, celebrating her 50th Wedding Anniversary, was unable to attend but she sent a letter which was read during lunch. She wrote of her early days at the Chicago Theological Seminary working on her Master's thesis "Use of Dance in Religious Education." commenting that many of us at our workshop were

not yet born. "How far we have come in those intervening years! The word "dance" was not easily accepted by churches as a component of worship. I called my groups 'Motion Choirs'." Later in New England, she directed a group with Congregational, Methodist, Lutheran, Episcopal, and Baptist backgrounds—truly an ecumenical group. After moving to California, she became involved with intergenerational groups, while still the active director of "Winds of God" at her Congregational Church.

Elyce Robert joined us for lunch. Everyone enjoyed the treasured photographs which Elyce brought of her young performing days with the late Ruth St. Denis. She told us, "Miss Ruth's dances were nominally Japanese, Indian, Siamese, Egyptian, Chinese, or merely lyrical, but each of them focused on the merger of the individual with the Divine." Elyce's fluttering chiffon winged/drape was demonstrated, which she told us symbolized the "Dancers conscious soul."

More memories and anecdotes were shared over lunch. What a sight to see these gracious Sacred Dance pioneer ladies together at one table: Elyce - 90, Margaret - 83, Helen - 81, Elaine - 70+, all with their accumulated experience exceeding 325 years! We listened in absolute awe, secretly asking ourselves, "Will I still be vital and dancing at their age?"

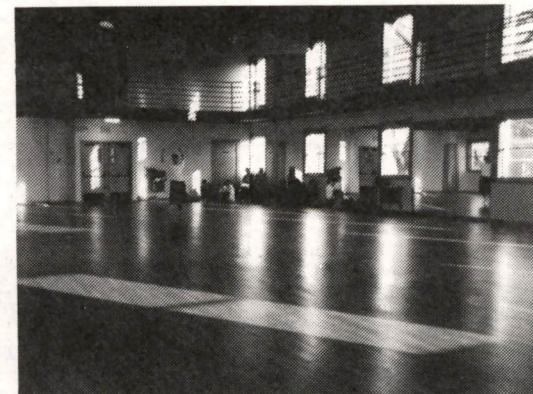
Festival '92

(continued from page 1)

which is a converted gym. Wouldn't you like to join us in this wonderful large studio?

Next to the studio is the modern chapel. Black-and-white photos do not do justice to the warm, rich wood interior. Isn't this a wonderful space for sacred dance? All the campus buildings are just a short walk away, for classes and meals. An added bonus to an already perfect location is access to the pool and tennis courts for a portion of the day.

The Faculty Committee has firm commitments from the following teachers and guests: Erika Thimey (a charter member), Cynthia Winton-Henry, Avodah (a Jewish troupe), Diane Apostolos-Cappadona (author of *Dance as Religious Studies*), and Kankouran (an African troupe).



The spacious studio is a converted gym.



The chapel is a perfect place for sacred dance.

Editorial

Reclaiming the Power of Sacred Dance" brought to the *Journal* a wide variety of thought-provoking responses. No one had the original article for reference except Margaret Taylor Doane who wrote the letter which follows the article by Deborah Levine. The Sacred Dance Guild has been in organization since 1958, and yet it is amazing that we are still considered in so many sacred places "entertainment" or even worse, a "taboo-part" of the liturgy.

We all enjoy and use the Sacred Dance Guild Directory. We will not be able to have this Directory unless we have a volunteer immediately. Please write SDG President Pam Gwozdz at her new address 8240 Bellflower Rd, Mentor, OH 44060 or call her at her new number 216-974-2752.

The two-hour video from Festival '91 is now ready for \$19.95 plus 3.00 postage and handling. Order from Pam Gwozdz.

Please continue to send your *Journal* news, as well as news for the Calendar of Events, to Toni' Intravaia, Editor, 201 Hewitt, Carbondale, IL 62901, and your news from regions and chapters to Director of Regions and Chapters, JoAn Huff, 6 Baylis Street, Oswego, New York 13126. Note deadlines of August 15, November 15, and March 15.

The theme for our Spring issue and the theme for '92 Festival will be "Discovering New Worlds Within — Without." Your contributions and the input of our Festival leaders should make this an exciting issue.

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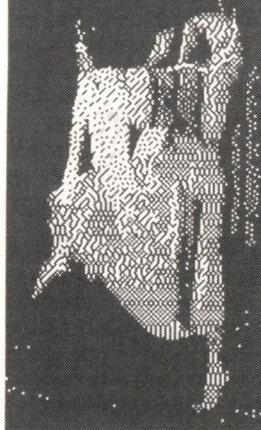
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RECLAIMING
THE POWER
OF SACRED
DANCE



President's Message

It is cold, windy and snowy here in Ohio. It has been for me a very difficult fall and winter. I have had to reclaim the power of dance within me over and over again. It is truly the Divine Power that has enabled me to be strong. I am just learning to reclaim this power.

Last year in Portland, as I was dancing and drumming with the Native Americans, one of them said to me, "You have now danced with us, we are one. Do not make a decision without drumming first, for the drum is the heartbeat of the tribe." Carolyn McDade told me last year at another conference, "Trust the dance."

If I had known then what this year would hold. . .the death of my father, the news of one of my friends having AIDS,

and another dear friend on the verge of suicide. I know it is the Divine Power and the energy of all those I have danced with that keeps me going.

To reclaim the power of dance for me is to cooperate with the energy that is now happening within and without. To trust the dance of all those whom I have danced with, and to believe that it is our love of the dance that binds us together. I do not dance alone.

As I talk to other Guild members, it has been a hard time for them, too. I hope the Spirit has moved me to write to all of you in words of encouragement. We must dance, and continue to reclaim the Power of Dance that defines our life and gives it power and meaning.

May we embrace the power of the dance that enables us to become gentler, more compassionate people. I dance with a heavy heart, but I dance. And the dance heals, comforts, sometimes challenges, but always cares.

My heart dances with you.

P.S. We are in desperate need of a Directory Editor for '92-'93. If you have computer skills and a few hours, please call me. (Ed. Note: Do make note of Pam's new address: 8240 Bellflower Rd., Mentor, OH 44060. Phone: 216-974-2752.)

(Ed. Note: The following article's title inspired the theme and the writings that follow. It is reprinted from *The Christian Century*, March 20-27, 1991. Margaret Taylor Doane, whose letter to Deborah Levine follows, submitted this to the Editor.)

Reclaiming the Power of Sacred Dance

The relationship between dance and religion is primitive and powerful. Gerardus van der Leeuw notes in his 1973 book *Sacred and Profane Beauty: The Holy in Art*, "Primitive man views the dance as a most serious affair, with religious significance. It sets into motion powers which are holy to man; it touches on all levels of life and raises it to a higher level. All other meanings are included in the religious."

Such attitudes have inspired liturgists to reinvigorate worship through liturgical dance. Yet few attempts at forging this dynamic combination are successful. Worshipers are apt to be confused and ambivalent about liturgical dance. Many people like the idea, but are disappointed with the actual execution of it. Is liturgical dance a viable option in worship?

An unintentional illustration of the problem occurred at a 1988 international ecumenical liturgy conference. Catholics, Protestants and Jews had come from around the country to discuss trends in liturgical practices, history and reform. The seminar advocating the use of dance in liturgy was one of the conference's most controversial sessions.

The presenters used two video tapes to demonstrate the benefits of using dance in liturgy. The first tape presented a typical worship service at a seminary, but with the volume turned off. The absence of sound made the service's heavy reliance on the spoken word obvious. As the tape rolled on, the effect was deadening. The audience squirmed and laughed with relief when it was over.

The presenters then showed a tape of a women's ecumenical worship service that included dance. Holding hands, the women moved slowly in concentric circles. The audience responded positively to the energy and engagement this service communicated. It seemed the presenters had won the audience over to liturgical dance.

The enthusiasm cooled, however, when the presenters suggested ways to implement dance in worship. Some of their more unsettling proposals were to institute liturgies to mark a girl's onset of menstruation, to mourn a miscarriage, and to observe a boy's first experience of shaving. The audience was even less receptive to the suggestion that dance movements needed to be freed from restrictions,

regardless of the sensuality of a particular gesture.

Completing the alienation was the presenters' attempt to teach a dance to the participants. When they had to perform a full turn in the pattern, the group became disoriented; people bumped into each other, giggling and turning in opposite directions. Why couldn't the presenters successfully move from describing the general concept to practical application? The answer lies not simply in the presentation itself.

Three factors complicate the practice of liturgical dance. The first issue is dance's sexual aspect. Emphasizing its feminine side may upset the male-dominant balance in many congregations. While not overtly sexual, this strong feminine element has evolved in part because many women have identified Miriam as a symbol of empowerment. The story of Miriam leading the women in dance and chant at the Red Sea is a frequently cited biblical precedent of dance in worship. This narrative has inspired choreography for numerous performances as well as women's advocacy of liturgical dance.

But Miriam's example may not be applicable to organized religion. Miriam was a prophetess, not a priestess. Scripture gives no description of an organized group of women dancing in a liturgical setting. In contrast, it describes in great detail the duties, activities and apparel of Aaron's priesthood, leaving no doubt as to its status in standard liturgy.

The problem of sexuality in dance was demonstrated at the liturgy conference when the audience was asked to hold hands during the sample liturgical dance. One of the clergymen objected, saying that he found even the simple act of joining hands with women threateningly sexual. He felt vulnerable to emotions he believed were not acceptable in his leadership role.

Because the combination of sexuality, dance and worship can be inflammatory, dancers should be wary of using an unlimited array of gestures, despite the advice of these seminar presenters. A sexually suggestive dance is not only distracting, but it invites opposition to liturgical dance. Worshipers are exquisitely sensitive to sensuality in the sanctuary and can easily feel exploited—as if they were watching Madonna's "Like a Virgin" video, which

portrays the singer's semi-nude flesh undulating in a church sanctuary while a priest lurks in the shadows like a malevolent peeping Tom.

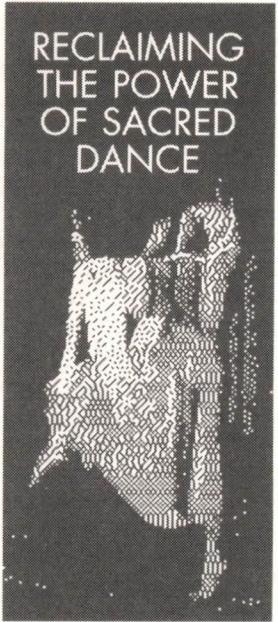
A second problem with liturgical

dance is that it tends to evolve from an individual rather than communal experience of God. Miriam's dance, for example, is not a formalized response but a spontaneous and impulsive activity. It is like ecstatic dancing; it lacks form and pattern, and can become hypnotic with repetition. Such dances express more an individual and mystical communion with the divine rather than an affirmation of communal solidarity with God.

Some churches have incorporated movement into their liturgy, but restrain it by community needs and standards. Processions, for example, in worship services, weddings or special celebrations are bound by conventions of time, space and sometimes gender. The procession has been tamed to coexist with the liturgy and offers almost no opportunity for individual expression.

Desiring artistic expression, most dancers do not like to be limited to the procession. They prefer to perform solos, duets and other group patterns in which they can use their expertise. Their dances are usually choreographed and performance-oriented—although some dancers encourage worshipers to join them. In this mode, the dancers can easily become absorbed with their individual experience of God.

In practice, worshipers oppose dance not for theological reasons but for its frequent awkwardness—ranging from silly to offensive. One silly presentation occurred at a national interfaith conference where a lone female dancer communed with God by lying on the floor with her leg stuck up in the air to the tune of "Blowing in the Wind." I have also heard of a case in which a nun dressed in white leotard and tights danced around the altar and then



lay down on it in front of the congregation. There was little physical distance between the dancer and the parishioners and, therefore, no cushion against the impact. The priest of this church has refused to use dance in the liturgy again.

Because of these drawbacks, worship leaders may relegate dance to the role of entertainment for worshipers, perhaps as an unusual spectacle to draw more people to worship. Indeed, some large, non-denominational, nonliturgical churches seem to use dance to "sell" worship. These huge churches, whose attendance can reach several thousand, use dance, music and drama to entice an audience with little taste for theology and long sermons. A dancer involved in a major holiday production at one of these churches reports that on special occasions it hires professional, scantily costumed dancers, as well as musicians, actors and live animals, to enact Bible stories.

These entertaining spectacles are not the goal of liturgical dancers; they do not blend the personal experience of dance with communal worship. Using dance to jazz up and promote worship trivializes the connection between dance and the sacred.

Liturgical dancers face the seemingly impossible challenge of harnessing the sexuality, individualism and marketability of dance in our society to the context of communal worship. One way to achieve this balance may be to maintain a certain distance between dance and the liturgy. Rather than insert dance into the worship service itself, worship leaders can encourage it in rituals such as weddings, in religious education and in performance settings using liturgical themes.

With this distance, liturgical dance might be better labeled sacred dance. Sacred dance could maximize opportunities for creative expression while preserving the fabric of communal liturgy. This distance can allow for artistic expression, particularly by women, without raising issues of sexuality and individuality. This would also bypass the temptation to use dance as a "selling" point. Given a little distance, worshipers, and dancers might find a more comfortable relationship.

There are numerous ways in which liturgists can use dance to express the sacred. One option is to use dances that already have some meaning to religious communities. Dances that originated in the Hasidic tradition of Judaism and those of the Shaker tradition can be used at social gatherings and celebrations related to religious holidays and events. Dances in a circle pattern have a hypnotic effect within a group format and are appropriate in com-

munity celebrations. Several English country dances fall into this category. Many communities have drawn on their own ethnic/racial background for dances.

However, a community that borrows sacred dances from another culture or time should be careful about adapting them. This requires the understanding of an experienced choreographer working in the field of sacred dance who can adjust dances to time, place and social context.

Most challenging would be to design new choreography for sacred dance in performance settings. While religious communities need new dances for life-cycle celebrations, religious holidays and in religious schools, they also need to promote in the public a sense of the power of sacred

dance. Perhaps the religious world should begin developing sacred dance as an art form similar to sacred music. It would exist apart from the liturgy but would have a strong religious context.

Our society has only a tentative interest in dance in general; creating a receptive audience for sacred dance is difficult. Once removed from the liturgy, sacred dance can focus on developing people's appreciation of the connection between dance and religion. The way *The Nutcracker* ballet has become inextricably associated in American minds with Christmas should encourage choreographers to explore and solidify the relationship between the sacred and dance, and to develop a receptive audience.

Margaret Taylor Doane Responds

I appreciated your candid article "Reclaiming the Power of Sacred Dance" in the March 20-27 issue of *The Christian Century*. After personally witnessing positive experiences in hundreds of churches during my 60 years of activity in this devotional art, I feel that you may have had both limited and unfortunate exposures to liturgical dance. I would like to share my thoughts with your analysis of the "three factors which complicate the practice of liturgical dance".

Regarding the first factor, the matter of the feminine element which you link with being "sexually suggestive", I regret that you may not have had the opportunity to see men dancing in many sacred dance choirs. I join you in your being deeply disturbed by the revolting effrontery of some female dancers who have been lacking in spiritual sensitivity to the sacred privilege of participating in a service of worship. Both male and female dancers should move in such a way that the sexual sensuality is avoided because of the primary purpose of sacred dance.

The second complicating factor that you stress is that "most dancers prefer to perform solos, duets and other group patterns in which they can use their expertise". They are "performance oriented" you write and you describe a weird example which would not have occurred if the dancer were centered on the devotional purpose of the part of dance in the service. Instead of inviting a dancer just for her/his expertise, the priest, pastor or worship committee

should encourage the development of liturgical dance as a devotional art so that dances can be worked out by a group of the local church members who take the time to explore dance with the skilled dancer. In this way they all can grow by mutually sharing in this devotional art with their whole being (body, mind and spirit). It will then be a true liturgical art performed by the people.

The third complicating factor you mention is the danger of inviting dancers to serve as "entertaining spectacles" to "sell worship". This is a distressing matter promoted through the fault of poor judgment and eroding efforts by church leaders and church committees. In all of the arts there are always many "entertainers" who thirst for captive audiences and it is indeed regrettable to see sacred dance become a self-flaunting performance.

I do rejoice in the title of your article: "Reclaiming the Power of Sacred Dance" because we need to re-evaluate the intrinsic power that is in sacred dance. However, I do not feel that your closing point of the need to distance dance from liturgy would regain the power in sacred dance. I consider "sacred dance" to be an inclusive term for liturgical dance, dance dramas, festive dance and intergenerational dancing to communicate religious ideas. All of these have a common intent: the sincere expression of religion through symbolic movement. We have a great, creative, powerful art involving the whole person who dances and also those who are responsive in the pews!

Reclaiming the Power of Sacred Dance

by Martha C. Yates

What are we trying to say? To communicate?" I asked the seven high school girls assembled for a Christmas dance rehearsal.

"That we can be happy about the birth of Jesus?" someone ventured.

"What else?" And the group fell silent. They began to shift weight from one foot to another, to look around and wonder when we could start rehearsal.

"We can't move unless we know why we are moving and what we are trying to say. Let's listen to the music again and see if we can hear the message."

We sat together, caught up in the magnificence of the song, "A New Law in the Land" from "A Reason to Rejoice-A Musical Celebration of Faith", by Allen Pote and Carole McCann. "...A law of love and forgiveness...a new way of becoming all you can be."

How do we translate this song to movement without losing the energy and vitality of the music or the intensity of faith? My tried and true dance vocabulary suddenly seemed dry and lifeless. The music filled our bodies and souls and without direction we each began to move around the room, first singly and then in rhythm with each other. It was simple, natural and good and oh, so right.

Gradually we developed a group choreography which all of us felt "spoke" for the whole concept of Jesus' gift of life at Christmas and the message of peace and love his life would bring to the world. Almost on its own, the performance developed integrity and excitement while remaining simple and compelling for each of us.

The power of Sacred Dance cannot be reclaimed or superimposed from outside, from rules or guidelines. It must be generated from one's center and sensed by the dance choir so as to become an integral part of the other performers. Then suddenly the dance presentation comes alive and builds and communicates with intensity and empathy. We will have touched a common chord, the "great Amen", the music of the spheres; we have all become one with each other and with life. Life and living moves through us, we are a channel, (hopefully a disciplined, beautiful channel) for love and truth that can come forth in whatever we do.

In a dance performance, I have occasionally found myself moving to the music, to the beat, to the words and so caught up in the message that both the

audience and I are laughing and weeping with abandon. I have become one with them, my feelings merge with the music we are all experiencing together. Later I find it meant as much to the congregation as it did to me. We had shared a center, a core of life. The power of sacred dance was present.

Through daily prayer and centering we can become one with our creative being the source of life, of energy, of beauty — the God within us. This is energy and power that is authentic. Out of this

"being" comes the creativity we seek. This, this is the choreography that speaks to everyone with exciting, moving power! And our dance discipline comes alive.

We reclaim the power of Sacred Dance by getting in touch with our own power center and by teaching that centering to the dance choir.

"What are we trying to communicate" I asked once more.

And the dance choir members replied, "Our own experiences with Jesus' life and teachings about love and life."

Reclaiming the Power of Sacred Dance

by Rosetta Newton

One of the good things about being alive right now is having the chance to witness and be part of the rebirth of Sacred Dance in our life of worship: well, maybe not quite the rebirth but surely the quickening.

Since even before the Reformation, Western Christendom at least has been tied to the printed word. We have been a people of thought rather than feeling, of mind rather than body, and we've ended up bound and almost moribound in the pews as a result.

Shame on us! Or, I should say, on our ancestors. Not that our earliest ancestors had any trouble at all expressing their beliefs through dancing; on the contrary, they did it all the time as a matter of life and death. Literally, which is the reason their Sacred Dance was so powerful. It was, as they say, "for real." How sad that it has taken us Christians five centuries or more to rediscover the well-springs of the dance of the Spirit!

We can be thankful not to have lived in the days before Isadora and Ruth and Martha and Doris and Helen and Jose and Paul. We would not have had a chance of dancing in the sanctuary. None of us would, unless perhaps we were Shakers or maybe Native Americans.

It was these saints of the Modern Dance, Duncan, St. Denis, Graham, et al, who first reclaimed the power at the heart of true dance, which is inherently sacred: the power that had so long been lost. We are forever indebted to them, for they transformed theatrical dancing from the frivolous to the divine. They taught us the way to tap this power, and we must each find it for ourselves anew. It is this: Study

Pray. Pay attention. Discover. Imagine. We must become like little children. Isadora tells us "In childhood we feel the religious sense of movement poignantly, for the mind is not yet clouded with dogmas or creeds. Children give themselves up entirely to the celebration and worship of the unknown God." (Isadora Duncan. *The Art of the Dance*. Theatre Arts. Inc., New York, 1928.) Christ said something very similar when he told his disciples, "Unless you become like little children you will not enter into the kingdom of heaven." (Matt. 18: 3.) The awakening of the heart then, is the first step.

We continue to study and pray and open ourselves to the possibility of discovering authentic movement from our centers. We can readily acknowledge other benefactors: our brothers and sisters in the Far East, in Africa and the many other lands from whom we have in recent years been learning new (old) ways of movement and stillness. These ways of connecting with each other and with the universe are new to us and come along with Yoga, Meditation and other spiritual disciplines. We are much enriched by all them, and they empower our lives and our dances. We are developing a global awareness about dance and about the Sacred which can only increase our sense of awe and wonder. This is the beginning of wisdom, not taking ourselves too seriously. After all, as Thomas Merton points out: "...we are invited to forget ourselves on purpose, cast our awful solemnity to the winds and join in the general dance." (Thomas Merton, *Seeds of Contemplation*, Anthony Clarke Books, Wheathampstead, Hertfordshire, U.K., 1972) So be it.

Denishawn: Reclaiming the Temple

by D. J. Andrews

As we approached the deserted temple courtyard through the darkness, we heard music playing — a native orchestra of drums, stringed instruments and finger cymbals. We came nearer, and found that in the pavilion there was a dancer who had been performing for some time an expression of his or her own need for worship. The figure was wrapped in orange colored cloth in the manner of a woman's sari but the body was so gaunt and the breast so flat, that it might easily have been a man. And save for the priests tending the image, the orchestra of five and the dancer, there was no one there at all.

We stood fascinated while the ceremony was repeated over and over again, the dancer moving from a kneeling position with forehead on the ground and hands spread out in a gesture of complete surrender, rising slowly and progressing and retreating with a simple Nautch step toward the image now and again bursting into a rapid whirl, one foot flat and beating the time.

We must have stayed there an hour. The vibrancy of the dancer's movements, as if aware of some tremendous inner force, never diminished. And as we went away, the sound of the music, continuous and unbroken, followed us as far as we could hear, probably to go on until dawn.

This was dancing as I had dreamed it could be - and had hoped once in my life to see. I went away more impressed than by any cathedral, more thrilled than by any premiere danseuse in a great opera house - for here in Calcutta I had truly seen a genuine bit of the Dance of Life.

These words from a Denishawn textbook on Oriental dance echo but one of the experiences of Ted Shawn as the first American dance company toured Asia in 1925-26.

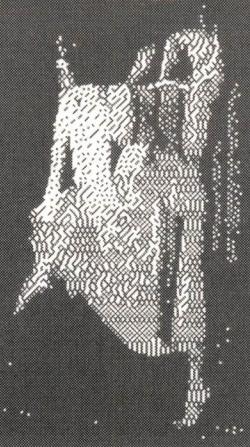
From this historic tour sprang such dances as "White Jade", an embodiment of Chinese beauty and spiritual life as performed by Ruth St. Denis, co-founder of Denishawn an early pioneer in American sacred dance. The inspiration for this dance, the vision to "become" the elements of nature: earth, air, fire, water, ether and "dance" the qualities of Kuan Yin, the goddess of mercy and compassion, appeared to her while standing in a temple in Peking. And perhaps the secret for Miss Ruth — her charismatic presence and ability to communicate the depth of

her message with even the subtlest of movements — lay in the gift of reclaiming her own body as a temple, a sacred space open to the flow of divine energy. As she herself stated, "I communi-

cate with a different vibration." The temple theme was prominent in her poetry as well as her dances. As Kuan Yin she writes, "My own body is the living temple of all Gods." Her writings speak of entering the inner shrine, then letting the dance unfold. For her it was not just a matter of preparing the body muscles but of nurturing the stillness and "the white flame that burns within".

The message was passed on and is part of our legacy from the phenomenon called Denishawn.

RECLAIMING THE POWER OF SACRED DANCE



Reclaiming the Power of Sacred Dance

by Sharon Frey Prewitt

Sacred dance has always been part of the church ritual, but at times it has been hidden in the closets and pews, thrown out the front door, or has been ignored by the clergy. In the last thirty years, sacred dance has demanded a place in the worship scene and has challenged the church to allow dance to be part of education and fellowship. Dance can be used in all parts of the worship service to interpret scripture.

For me, the most challenging gospel message to interpret to the congregation is that of justice. The church must witness and must be involved. The church must be part of the people who are in need. Through the movement of the dancer, the congregation can feel the confusion of the mentally ill, the frustration of the homeless, and the hopelessness of the refugee. Dance speaks to all of us in a way that allows us to live and to act out our faith.

Reclaiming the Power of Sacred Dance

by Ann Marie Blessin

In view of the recent blue book ruling re-stating where sacred dance should take place in the liturgy of the Catholic church, I'd say we definitely have our work cut out reclaiming the power of sacred dance. This challenge, however, is not a new one; it is as old as the church itself. The self-denial of the body in our journey of faith is not a new idea. The mind and spirit have always taken precedence over the body, so it is up to us as sacred dancers to continue to educate and teach that the body is good, and that to be a whole person in faith, the body must be included.

This ministry is not for the faint of heart, and not unlike soldiers, we have to put on our armour and be prepared for battle if we are to reclaim this power. The dance, so threatening and powerful, speaks to us in many ways.

There have been many sacred dances but one stands out in my mind: Connie Fisher's "Mass for Peace and Justice". The message was clear and commanding. Another dance that inspired me recently was one performed by the R.M. chapter at

the conference on Sexual Abuse at the Iliff School of Theology. The dancers were all entangled in a rope that twisted and bound them together, and as one dancer became free she helped free the others. The healing power of this dance was most apparent on the people attending the conference. As we departed for the noon meal the simple act of hand washing with scented water was offered. Clean, white towels assisted drying. This symbolic act of purifying and cleansing was effective.

We as sacred dancers are called to dance. Let us continue dancing our healing and praising dances, that also let us seek to be informed about our art so we can educate as well. It is hard work keeping sacred dance alive and well, and each one of us should heed our spiritual calling in our own way. In Isaiah 6:8 the question is asked "Whom shall I send, and who will go for us? Then said I, Here am I, send me." I pray that you and I will heed the call to reclaim the power of sacred dance in our lives and worship, and when God asks "Whom shall I send?" we will answer "Here am I Lord, send me."

On the Edge — Improvisation and Sacred Dance

by Edmund T. Coppinger

Every Friday night in South Philadelphia at Group Motion Studio a very spiritual activity takes place. About twenty-five people, men and women, older and younger, experienced dancers and beginners, gather for a group activity that enlivens and energizes: improvisational dance. It is hard to capture just what happens there in words, but one of the most touching and moving aspects is that it opens the door to one's inner child and says in very inviting terms, "Come out and play!" I have experienced this activity regularly over the past several years, and I'm continually being challenged to grow.

How we start — lying on our backs in meditation with guided imagery a synthesizer accompanies the voice of our leader, Manfred Fishbeck; we hear: "Breathe into your feet...your legs...your stomach...your arms... your shoulders...feel your breath like a wave going through your body." Then we are invited to begin stretching, letting our movements become a dance. Gradually we work our way to a sitting, then standing position. We "freeze": Manfred says "Move just your head...extend the head movements into the body...then, begin to travel." We may do similar patterns with other parts of the body...hands...feet...hips... creating our own individual dances as we move about. Then we may hear, "Make contact with someone near you...speak to each other through your dances." In this non-verbal dialogue we may reflect varied moods: playful, energetic, reflective, and in the dialogue through movement we "listen" then "speak"; at times we move as if there is but one spirit prompting us both.

In this process when the desire for control is surrendered and as the gut feelings take over some wonderful things can happen. By risking new movements or new combinations of familiar movements I can learn new and exciting things about myself; for example, that I have deep within me a rich vocabulary of movement that I never dreamed of having. I begin to see others in a new light; stereotypes are broken, old expectations fall away, and creativity bursts forth in a veritable garden of blossoms.

There are other possibilities such as the "active-passive". In this activity the passive person can take a shape, then remain still, while the active person dances in relation to that stillness. In another variation the passive persons close their eyes and becomes like a "soft" statue, allowing the

active persons to move and shape them, or to lead them around the floor. With eyes closed we can often better focus on our kinesthetic sense.

What does this have to do with sacred dance and with the spiritual? Well, when I give up the need to go into my head — the need to "figure out what I will do next", I get in touch with that child — that playful person inside me who is so often covered over by convention, expectations, and the desire to conform — all that tends to make us careful, proper and predictable. For me improvisation opens the door to my creative spirit, and I feel more in touch with the Great Spirit who is the "birther" of all creativity.

How do I apply this to sacred dance in particular? First, I urge all who love move-

ment to seek opportunities for improvisation; perhaps to set aside some time in your dance choirs for spontaneous expression. Select a theme, a hymn, or a piece of music and interpret it with no preparation. In a workshop one of the most difficult times is when a small group comes together to create a dance. That is the moment when we are most likely to get bogged down in too much talk. Yes, some talk may be needed, but my point is, *that's* the time to start moving! Start experimenting! *Move* your ideas and feelings instead of speaking them. That's when things really start happening!

I deeply feel that improvisation with the risk, the trust and the adventure is a vital way of reclaiming the power of sacred dance.

On Reclaiming the Power of Sacred Dance

by Joann Weeks

The Power of the Holy Spirit! — The Power of Jesus Name! — The Power of Dance in Worship!

In the words of Martin Luther: "God gave man five senses. We cannot use less in our worship of him." "...Christians are blissful people who can rejoice at heart and sing praises, stamp and dance and leap for joy...such a gift should only kindle a fire and a light in our heart so that we should never cease dancing and leaping for joy."

Sacred dance, liturgical dance, or whatever label you choose to use for this worship medium, has long been a means of expressing various attitudes to effect a more meaningful worship service.

As a dancer, I became involved in liturgical dance by first attending a weekend seminar of arts in worship; then I was called upon to teach a processional dance for Easter. My interest was sparked, and one project led to another. A dance week in Berkeley further committed me to this worship form. As I continue to learn more through study and participation, I ask why — why is dance considered taboo in some churches, yet those same churches have singing choirs, bell choirs, children's choirs. Why should that be different from a dance choir? Is it the word "dance" — are they not getting enough information to realize the type and extent of the movement and how it fits into the worship? To deny the dance is to deny themselves the

spiritual involvement in this worship experience. Are we finding ways to introduce sacred dance to our communities through city-wide or ecumenical services so that the fear or threat of "dance in the church" can be dispelled? Are we taking advantage of opportunities to speak to groups in our immediate areas to educate them about liturgical dance? Many people are surprised to hear that dance in the church is a very old concept. Upon hearing the history and understanding just how dance fits into worship, rather than thinking of it as something "just added," objections tend to disappear.

If the power of sacred dance has diminished, we who love to dance must educate our congregations and our communities. Let us spread the love and joy of Christ through our calling to dance, and we will reclaim the power of sacred dance!

Ted Shawn once said, "...the physical, mental and emotional natures are disciplined and nourished simultaneously in the dance." To the dancer the whole being is expressed in the movement, sometimes in duet with music, sometimes with the spoken word, and sometimes in the spirit-filled silence. To dance during the worship service to the glory of God is a privilege and holds an inexpressible feeling for me. During those times when I feel the spirit move within me, I hope those in attendance are truly moved, as well.

Why Do We Dance?

by Kathryn Mihelick

(Note by Author: The following was a talk presented at the closing service of the Lewis Miller Lectureship event co-sponsored by New York's Chautauqua Institution Department of Religion and the First United Methodist Church in Akron, Ohio. Ms. Mihelick was commissioned to choreograph two works for the service, and was a workshop leader at the two-day event.)

We are joined in a Call to Worship today by Psalm 150 which bids us, "...everything that hath breath..." to "praise Him with timbrel and dance." We feel very blessed to be doing exactly that, to be sharing in the celebration of this event; to be sharing with you another form, another way of offering praise and thanksgiving to our Lord. We ask the spirit to move in us in order to unite us all here today in one body; so that, as Paul proclaims, we, though many, may be one in Him.

Why do we dance — here in the sanctuary — and through the aisles of our places of worship? We dance — we move in joy, in thanksgiving, in praise, sometimes in sorrow, in witness to God and each other — because movement is the universal language. It is the gift given to us by God, made possible through these marvelous temples we call our bodies. And we offer ourselves back to Him, to the Lord from whom all blessings flow.

We dance because there is a special communication that exists on a non-verbal level; because we are created not only with intellect, but also with spirit and emotion — with heart. The non-verbal language of movement speaks to the heart, where we can recognize the presence of God. So many things of the heart cannot be put into words. Therefore God gives us the arts, which are a reflection of the creative spirit of our Divine Creator.

We dance because it allows us to transcend ourselves and to stretch beyond our own boundaries in reaching to Him. It frees us and challenges us to move beyond the merely comfortable. It strives for release of the spirit and for extension of energy into space. Hearts can be touched, changed, transfused and transformed through such energy.

We dance because it is our link to the cosmic rhythms of the universal Creator. It puts us in synchronization with the pulse of His creation.

We dance because movement is integrative, uniting body, mind and spirit. It is a way of helping us toward wholeness, a

way of combating the division in today's world. Sin is division. It divides us within ourselves, separates us from each other and alienates us from relationship with God. There is so much disintegration in the world. I pray we use movement, the universal language, to heal and integrate us as individuals. I pray we use dance to communicate, understand and bond us in friendship and love at a heartfelt level and, at that level, come to a greater sensitivity of God's presence—the Holy Spirit who gives breath, life; and is, after all, the generator of all movement within us.

The Reverend Otto Zingg says, "So it is that when we learn to enter the life of faith with our bodies as well as our minds and voices, we will come to a new level of

knowing and a greater sense of God's gift of human wholeness."

There is a dance in everyone. God calls it forth. Psalm 149 summons those who are "children of Zion" to praise God's name "in the dance." King David "danced before the Lord with all His Might" as related in 2 Samuel 6:14. Miriam led the people of God in a joyful dance of praise after the crossing of the Red Sea. Paul tells us in I Corinthians, "Know ye not that your body is the temple of the Holy Spirit? Glorify God, therefore, in your body and in your spirit."

As we offer the benediction in movement today, our prayer is that your dancing spirit join us, making us all, in fact, one body in Christ.

The Potomac Chapter of the Sacred Dance Guild presents...

Discovering New Worlds Within ~ Without

**Sacred Dance Guild Festival '92
Tuesday-Sunday, June 23-28, 1992
Alexandria, Virginia**

Festival 1992 will be held at Episcopal High School in Alexandria, Virginia. The serene campus of Episcopal High School adjoins the campus of Virginia Theological Seminar. It is only a shuttle bus ride from Metro (Washington Metro area's subway system), a bus ride from Old Towne Alexandria (a restored colonial town), and fifteen minutes from National Airport.

Episcopal boasts a beautiful modern chapel; buildings of Jeffersonian architecture; and a wide, self-contained, grassy campus. A gymnasium has recently been converted into a dance studio and other classroom spaces have old oak floors, which gives us the luxury of sprung floors.



Honored guest and leaders:

- Erika Thimey
- Cynthia Winton-Henry
- Dianne Apostolos-Cappadona
- Kancouran
- Avodah

Celebrations and studies of different ethnic and religious traditions are planned for each day. One-time workshops as well as full courses will be offered.

ATTENTION:

International (Canada and Outside U.S.) Members and Members to be.

Please be sure checks or money orders payable to the Sacred Dance Guild are in U.S. Currency. You will be charged an additional \$5.00 for collection purposes by our Bank if your check/money order is not drawn on an American Bank (preferably New York).

Thank you.

Sister Barbara Eppich, OSU,
Treasurer SDG.

Advertise in the Journal

Ad per ONE (1) issue	
One-half page.....	\$100.00
One-quarter page	60.00
One-eighth or business card	40.00
Ad per THREE (3) issues	
One-half page.....	\$275.00
One-quarter page	150.00
One-eighth or business card	95.00
Classified Ads and Personals	
1-10 words.....	\$5.00
10-20 words.....	8.00
20-30 words.....	13.00
30-40 words.....	17.00

SACRED DANCE ACTIVITIES

CALIFORNIA

Margaret Taylor Doane: The Fall Festival of the California Central Valley Sacred Dancers provided the presentation of 8 choirs and 2 sessions of participation by everyone. The dancers came from various ethnic backgrounds and church affiliations. Gayla Wade of St. Luke's United Methodist Church in Fresno was the coordinator and host for this event on October 6th. Margaret Taylor Doane led a half-hour participation session on dancing Christmas Carols.

CONNECTICUT

From Christine Balsama: On September 21 at Norwalk United Methodist Church, Norwalk a workshop was held on "Sacred Circle Dancing" with Christine Balsama, leader.

On November 23 at Villa Maria, Stamford a Liturgical Dance Workshop was held, led by Denise Rappm.

From Lindsey Huddleston: Participated in movement and "sound and movement" group

participation events at Hartford Seminary, Hartford, as part of the course on Spirituality and "Women, Word, and the Church."

ILLINOIS

From Jane Siarny: The Dance and Movement Therapy Center presented a workshop "Journey to Wholeness, Dances of Healing & Celebration" on December 7 with Jane Siarny as leader.

From Dominican Community: "What to do While Waiting for the Messiah" was offered on December 7 and 14th at the Dominican Community, Oak Park with Brother Joseph Kilkevise, O.P. as leader.

GEORGIA

From Leah Mann: "Grandma's Song — The Making and Breaking of Tradition" was presented by the Moving in the Spirit Performance Company, in conjunction with Atlanta singing duo Joyce and Jacque and the Adopt-a-Grandparent Program on November 8 and 9.

MASSACHUSETTS

From Joan Sparrow: Skyloom explored "Openings: Finding the Way" at a workshop at the Chapel in the Pines in Eastham, MA in October with Sybille Volz, Shirley Blancke, Eva Perndon, Ruth Lieberherr and Joan Sparrow. Dances shared: "The Road Not Taken", "Mending Fences", "Fire and Ice" and "The Knots of Death and Fate". The group shared an ancient Pilgrims' circle dance. Skyloom participated in an ecumenical Thanksgiving service on November 24th at the Winterhill Congregational Church in Somerville with "All is Beauty", "I Walk in Beauty" and "Go Now in Peace".

MINNESOTA

From Susan Bauer: Greetings from Chiang Mai, Thailand! I am presently supervising St. Olaf College's International Studies Program term in the Far East. I am also teaching one of the five academic courses (Movement and Dance as Cultural Expression). Our studies have taken us so far to Japan, Soochow University in Taipei, Mainland China, and Hong Kong.

OHIO

From Clem Burton: The Dance Choir led in the worship service with a setting of Psalm 46 in October.

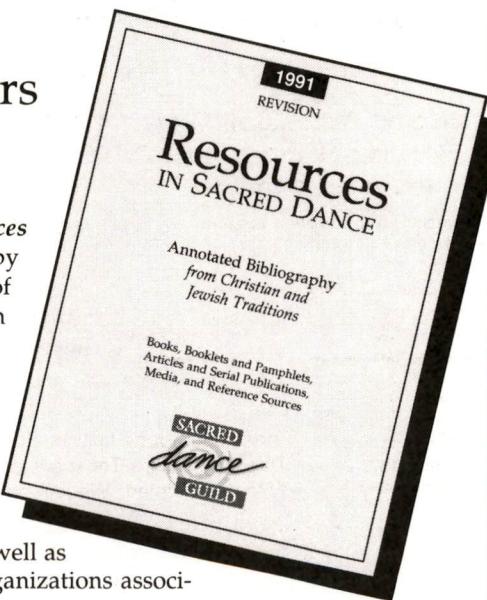
RECOMMENDED READING

Footnotes...Comments on Creativity, Dance and the Bible by Linda Kahn-Seaton, \$9.95 from the author, Seaton and Sibs, 5929 Sunset Drive, Hudson, Ohio 44236.

This volume was written as a guide and a resource for planning the performances of dances with biblical themes. This book will assist those who dance by helping them to maintain the important balance between their faith and their art.

The book includes a brief overview of the author's personal experiences, an investigation of the bible in relation to dance, and how to put the faith and the form together. Twenty-six questions in bible study form take the reader into the Bible to examine original creativity and motion in Genesis and the instructions for praise in the Psalms. This book also takes a close look at the biblical characters who used dance to express their praise, situations where dance is misused and the importance of motivation. It contains practical information including rules for choreography, personal assignments and photos.

(Notes from Linda Kahn-Seaton)



New Sacred Dance Guild Bibliography Available to Members at Half Price

by Kay Troxell, Editor

A new, updated revision of *Resources in Sacred Dance* has been published by the Guild. This annotated bibliography of sacred dance resources from Christian and Jewish traditions is now available to Guild members at half price (\$5.00).

The 56-page bibliography, updated to 1991, offers over 300 annotated citations (135 new) as well as a special new "Reference" section. It lists 71 books, 63 booklets, 101 articles and publications, and 36 films and tapes as well as 15 bibliographies, 4 libraries, and 10 organizations associated with dance.

Resources in Sacred Dance provides members with information on the contents and publishers of a great variety of sources covering a wide range of subjects: history of Judeo-Christian dance, use of dance in religious education, introducing dance into the local church, dance that includes children or persons with disabilities, video tapes that show liturgical dance, and much more.

New Guild members will receive the 1991 bibliography free as a bonus part of their membership. Those who have received the 1986 printing (grey cover) at the time they joined the Guild, are now invited to update their resources by buying the new revision for \$5.00 plus \$2.50 first class postage and handling (total \$7.50). Please make your check or money order payable to the Sacred Dance Guild and send to Annie Zahradnik, Corresponding Secretary, 30005 Elgin, Wickliffe, OH 44092.

Churches, libraries, seminaries, dance departments and non-members may purchase *Resources in Sacred Dance* for \$10.00 plus \$2.50 first class postage and handling (total \$12.50) from Kathryn Mihelick, 2292 Lynnwood Dr., Stow, OH 44224. Flyers that include an order form and information about the bibliography are available on request from Kathryn. Won't you please spread the word to those who could use this useful resource? Let them know about the availability of *Resources in Sacred Dance, 1991*.

FESTIVAL '91 VIDEO TAPE

A 2-hour video of Festival '91 is now ready. The cost is \$22.95 (\$19.95 for video, \$3.00 shipping and handling). Make check to Sacred Dance Guild. Mail to Pam Gwozdz, 8240 Bellflower Rd, Mentor, OH 44060, with your name and address clearly printed. Please allow 3-6 weeks for delivery.

MEMOS FROM THE MINUTES

Sacred Dance Guild Executive Board Meeting at the home of Annie Zahradnik, Wickliffe, Ohio, November 22-23, 1991. Members Present: Barbara Eppich, O.S.U., Marilyn Freas, Pam Gwozdz, Carla Kramer, Margaret Marszal, H.M., Kathryn Mihelick, and Annie Zahradnik. The meeting came to order at 8:04 p.m. Sr. Margaret Marszal opened with a reading by St. Theresa of Avila. Marilyn Freas read the minutes for the August Board-at-Large Meeting. Corrections were submitted by Sharon Miller and Mary Jane Wolbers. Carla Kramer made the motion to approve minutes with corrections. S/Annie Zahradnik. Passed.

HOUSEKEEPING

Future Board Meetings: The next Executive Board Meeting will be held at Annie Zahradnik's house February 7 and 8, 1992.

Announcements: Pam announced that stationery with her new address will be available by the first of the year. Members can use the old stationery for the time being as it will be forwarded to Pam for the next six months.

EXECUTIVE BOARD REPORTS:

Treasurer: As of this date the S.D.G. checking account has a balance of \$3,372.22. The Memorial Endowment Fund is in a separate certificate which has yielded \$77.20 in interest which is earmarked for scholarships for Festival

International (Canada and Outside U.S.) S.D.G. Members and Members-to-be must send checks or money orders payable to the Sacred Dance Guild in U.S. currency as an extra \$5.00 for collection purposes is charged to the Guild if it is from a foreign bank (not American). Chapter Rebates were mailed November 10, 1991 to 7 chapters who had completed required reports. Total distribution was \$1,992.00. The Fina Account is still in the process of being transferred to the Sacred Dance Guild books due to Joyce Smillie's illness. Four pages were added to the Fall Journal. Cost for mailing was \$163.03 and for printing, etc. was \$2,073.23. Sale of Bibliographies to date is \$227.50.

Corresponding Secretary: All correspondence is up-to-date. All Festival '91 members have been given materials. Annie is looking into two members who have no record of membership. Six bibliographies have been sold to members.

Resource Director: Due to illness, Joyce Smillie has not completed the Festival '91 Bookstore account, and she is in the process of closing the Fina account and sending the information to Sr. Barbara.

Archivist: Mary Johnson sent no report.

Parliamentarian: Mary Jane Wolbers was in contact with Pam. She has volunteered to proof read the minutes for clarity before they are put into the Journal. Due to the change of this meeting date and deadline for the Journal, these minutes could not be proof read by Parliamentarian. The February meeting minutes will be sent to Mary Jane for proof reading and correction.

Vice President: Since this summer, Sr. Margaret has received two correspondences. Postcards were mailed to Board Members and Directors-at-Large to notify them of the change of the meeting date to November 22 and 23.

President: Pam Gwozdz has moved. Her new address is 8240 Bellflower Road, Mentor, OH 44060 (Phone: 216-974-2752).

Program Director Festival '91: Per phone call to Pam Gwozdz, Diane Rawlinson is working on the Festival '91 account.

Program Director Festival '92: Anne Slesinger reported the Festival committee has been meeting regularly. They have hired the full-time faculty and are negotiating their part-time faculty. Their design and brochure will be ready in February, 1992. They are in the process of looking into fund raisers and publicity with a professional press secretary.

Journal Editor: Toni' Intravaia reported that Joann Flanigan will proofread the *Journal*. Toni' requested the Board review current billable time for printing the *Journal*.

Membership Director: On October 1, 1991, 181 members were dropped from the membership files, leaving 578 current paid-up members. Chapter Rebate

counts were sent to Sr. Barbara on 10/27/91 after receiving the final list of new and renewed members from Festival '91. Thank you, Diane Rawlinson, for sending the list so speedily. It was greatly appreciated. Rebate counts are as follows: Chapter 1 (PA) 40, Chapter 2 (Rocky Mountain) 25, Chapter 3 (N.C.A) 35, Chapter 4 (S.C.A.) 52, Chapter 5 (Columbia-Williamette) 17 + 3, Chapter 6 (NY & SW CT) 52, Chapter 8 (Lakeshore) 63, Chapter 9 (OH) 32, and Chapter 39 (Potomac) 48.

Chapter 5 has three additional members added to their total that joined through Festival '90. Sharon Miller forwarded this information to Carla Kramer in a recent communication. These three members are being processed as drop-renews and will receive all this year's materials. Sr. Barbara will mail Chapter 5 an additional check for \$18.00 to cover these memberships. Since the last board meeting, one set of labels was sold to Joanne Tucker.

Director of Regions and Chapters: In September, JoAn Huff mailed out welcome letters and instructions to all regional directors and chapter representatives. Sharon Miller wrote to JoAn and suggested wording be changed on the dissolution of chapters. JoAn asked that the Executive Board discuss the seed money application and answer Sharon's questions regarding grant money. She also wanted the Board to discuss Sharon's response to Application for Regional Sacred Dance Development.

Publicity Director: Elsie Keefe sent a request to Carla Kramer for labels for the fund raiser letter.

The meeting adjourned for the evening at 10:27 p.m. The meeting reconvened at 9:38 a.m. Saturday morning.

OTHER REPORTS

Nominating Chairman: Joann Flanigan wrote thank you letters to all outgoing Board members, Regional Directors, Chapter Reps and Directors-at-Large. Joann's new phone number is 205-881-8171.

Bookkeeper: Sharon Miller has been in correspondence with Sr. Barbara Eppich, JoAn Huff, Pam Gwozdz, and the past, present, and future Festival Directors.

Bibliography: Pam received a package from Kay Troxell as of September 1, which included the Bibliography promotion letter from Kay to religious institutions, college libraries, and dance departments of selected colleges. A bulk mailing went out on October 1. 326 Labels were typed for seminaries, libraries in the U.S. and Canada and 426 labels were typed for college dance departments and college libraries. A new release for publication was written and printed. 37 denominational publications, 13 publishers, and 24 personal letters with new releases were mailed to publications. Seven personal letters with a complimentary copy of the Bibliography were sent to those most helpful in preparing the Bibliography. The Board received a final report on the reprinting of the publication. Kay enclosed permission for reprinting copyrighted material on November 19. Twelve requests for review copies resulting from the publicity letters have been received. The Bibliography has been registered in the Library of Congress.

Kathryn Mihelick reported that 35 Bibliographies have been sold from September, 1991: 29 colleges, institutions, and libraries and to 7 individuals. Kay forwarded the file of the materials from the former Resource Director, Joyce Smillie. Six additional copies have been sold to Guild members. Totals are not in for copies sold at Festival '91. Following the October 1 promotional mailing, orders began arriving October 17.

Pamphlets: As of September 23, 1991, Ellen Roberts Young resigned the position of Pamphlets Chairperson due to personal obligations. Her materials were forwarded to Kathryn Mihelick until a new Pamphlets Chairperson is found.

Festival '93: Cynthia Winton-Henry corresponded with Pam in the middle of September and asked for a formal letter confirming the Guild's desire to hold the 1993 S.D.G. Festival at The Pacific School of Religion. On November 21, Pam wrote a letter to Carol Voisin at P.S.R. to confirm the Guild's decision. Cynthia and Pam will be in contact in the near future to set the dates.

OLD BUSINESS

Director Editor Vacancy: No one has responded to the ad in the *Journal* for the vacancy of Directory Editor. After discussion, there was a consensus by the Board to run another ad in the next *Journal* and to include a request in the President's letter.

1991-1992 Budget: Since Sr. Barbara has not received budgets from the Executive Board, she requested that members keep ongoing records of their expenses to assist in preparing individual budgets. Budgets are requested by the April 22 Board meeting.

Job Description: Program Director: Carla Kramer and Annie Zahradnik are in the process of composing the job description for Program Director. They will have a preliminary outline for the February meeting.

Regions and Chapters: Per a letter to JoAn Huff from Sharon Miller, the following motions were made: Kathryn Mihelick moved that a word change of escrow to "trust" be made in Regulations Concerning Financial Assistance Paragraph 4. S/C Kramer. Passed. Since the Board did not have a copy of the form to review, Annie Zahradnik moved the discussion for the Seed Money Application Form be tabled until the February meeting. S/K. Mihelick. Passed. Sr. Barbara moved that suggestions recommended by Sharon Miller with JoAn Huff's approval be made to the Application for Grant for Regional Sacred Dance Development. S/A. Zahradnik. Passed. Sr. Barbara moved to accept Sharon Miller's Donation Acknowledgment Procedure to provide a donation receipt for tax purposes to any Regional Director who incurs any personal unreimbursed expenses in exercising his/her Sacred Dance duties. S/C. Kramer. Passed.

NEW BUSINESS

Journal Expense: Currently, the *Journal* is the *Journal*'s largest expense. The Board is looking for ways of offsetting printing costs.

Bibliography Permission Forms: Kathryn moved to accept and implement permission form for reprinting copyrighted materials from the S.D.G. *Resources in Sacred Dance* submitted by Kay Troxell. S/C. Kramer. Passed.

Pamphlet Chairperson: Pam will advertise the Pamphlet Chairperson vacancy in the *Journal*.

Annie Zahradnik moved the meeting adjourn at 1:00 p.m. S/K. Mihelick.

DIRECTORY EDITOR

Sacred Dance Guild is in need of a Directory Editor. Judy Hollandsorth resigned as Directory Editor. There will be no 1991-1992 Directory printed. We will be printing one in 1993. Anyone interested in doing the 1993 Directory contact Pam Gwozdz, 216-974-2752.

Reciprocal Affiliations

The Sacred Dance Guild has collegial status with the following organizations. This is a reciprocal agreement whereby members of the Guild may attend activities of these organizations at the same fee their own members pay (proof of SDG membership is required). Members of these organizations may attend Guild activities in the same way.

American Dance Guild, 570 Seventh Ave., New York, NY 10018 (212) 627-3790.

National Dance Association, American Alliance for Health, Physical Education, Recreation and Dance, 1900 Association Drive, Reston, VA 22091 (703) 476-3436.

Schuyler Creative Arts Institute, 2757 Melendy Drive, Suite 15, San Carlos, CA 94070 (415) 595-2433.

CALENDAR

Dance Workshops

December, 1991 - **4th International Meeting on Dance Research**, Mexico. Contact: Cenidi-Danza Jose Limon: Campos Eliseos 480, Col. Polanco, Mexico, D.F., C.P. 11560, Tel. 5-20-22-71, telex 1761347-BASCME.

January 11-16, 1992 - **7th National Conference on Dance, Movement, Drama, Mime and Clowning**. Immanuel College, Adelaide, South Australia. Contact: CDFA, 16 Wilpena St. Eden Hills, 5050 South Australia, Australia.

January 18, February 15, March 21, 1992 - **Dances of Universal Peace**, Dominican Community, 204 S. Humphrey Avenue, Oak Park, Illinois. Contact: Brother Joseph Kilikevitch, O.P. at the Oak Park address.

January 13-17, 1992 - **A Time to Dance Workshop** with Carla DeSola, Pacific School of Religion, Berkeley, CA. Contact: Dr. Carol Voisin, Pacific School of Religion, 1798 Scenic Ave., Berkeley, CA 94709.

February 28-March 1, 1992 - **Dance and Technology, Moving Toward the Future**. Call for Papers/Presentations. Contact: Dr. Mary A. Brennan, Dance Program, School of Education, 1050 University Avenue, University of Wisconsin-Madison, Madison, WI 53706.

March 12-15, 1992 - **First National High School Dance Festival**, University of the Arts, Philadelphia, PA. Contact: Dr. Kathryn Kearns, Penn State Ogontz Campus, 1600 Woodland Rd, Abington, PA 19001 or Susan B. Glazer, University of the Arts, Broad and Pine Sts., Philadelphia, PA 19102.

April 3-4, 1992 - **Sacred Dance Workshop** with Carla DeSola at St. Mary's Conference Center, Monroe, MI. sponsored by the Visitation Order. Contact: Sr. Eva Schoell, 529 Stewart Rd., Monroe, MI 48161. Phone (313) 242-5520.

Winter, 1992 - **Omega Journeys** including dance with Mara Didonna and Pilobolus. Contact: Omega Institute, Lake Drive, RD 2, Box 377, Rhinebeck, NY 12572.

June 23-28, 1992 - **Sacred Dance Guild Festival '92**, Episcopal High School, Alexandria, VA.

July 13-17, 1992 - **Using Visual Arts in Worship** with Doug Adams. Contact: Dr. Carol Voisin, Pacific School of Religion, 1798 Scenic Ave., Berkeley, CA 94709.

July 20-24, 1992 - **Humor in Healing**. Contact: Dr. Carol Voisin, Pacific School of Religion, 1798 Scenic Ave., Berkeley, CA 94709.

July 20-24, 1992 - **Experiencing Spirituality Through Music and Movement** with Robert Maynard. Contact: Dr. Carol Voisin, Pacific School of Religion, 1798 Scenic Ave., Berkeley, CA 94709.

July 27-31, 1992 - **Dance and the Church** with Pacific School of Religion Faculty. Contact: Dr. Carol Voisin, Pacific School of Religion, 1798 Scenic Avenue, Berkeley, CA 94709.

August 3 - 7, 1992 - **Carla De Sola**. Contact Dr. Carol Voisin, Pacific School of Religion, 1798 Scenic Ave., Berkeley, CA 94709.

August 9-14, 1992 - **All Saints' Festival of Liturgical Dance** with Carla DeSola as leader, Vicksburg, Mississippi. Contact: Sylvia Farris, All Saints' Episcopal School, Vicksburg, Mississippi 39180.

Executive Board Meetings

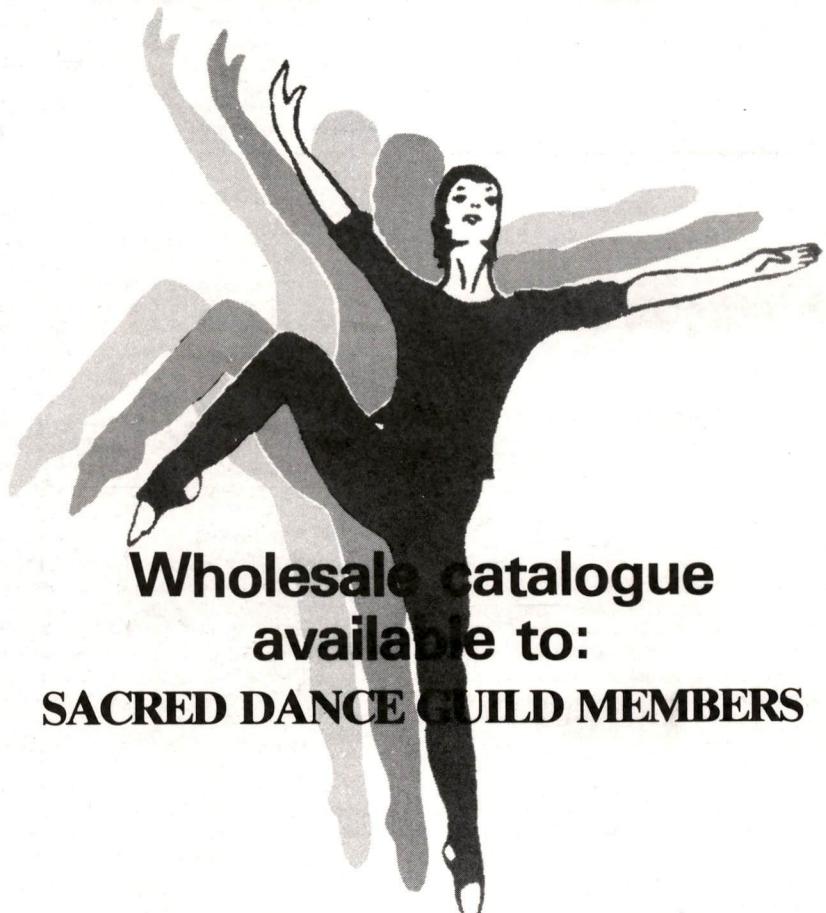
Winter Meeting: February 7-8, 1992, place TBA.

Spring Meeting: April 24-25, 1992, Joyce Smillie's house, Connecticut.

General Meeting: June 23-28, 1992, Episcopal High School, Alexandria, Virginia.

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